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extremely elegant. The pianoforte part is something more than a mere accompaniment; but in all cases is skilfully woven in with the principal instruments. The piece, we perceive, has been performed in public by the composer and some of our best flute-players.

Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I am sorry to be at issue with “the writer of the notice” of *The Supplemental Hymn and Tune Book*, but since he will persist in stating as fact that which is untrue, I am placed under the necessity of requesting the favour of space in your valuable columns for the purpose of setting him right.

The burden of my letter, which appears in your number for this month (August), is not a complaint that his notice of my tune to “The foe behind” was not complimentary, but that two particular statements which it contained lacked the element of truth.

In the voluminous appendix to the said notice with which he has favoured us by way of rejoinder to my letter, I observe that instead of attempting to rebut or explain away either of the two charges definitely made out against him, your reviewer entirely passes them over; and, after taking up and commenting upon matter not immediately in question, by way of creating a diversion, he proceeds to volunteer another mis-statement, not less palpable than either of those of the making of which he previously stood convicted.

No one who carefully reads your reviewer’s “Appendix” side by side, with my letter, can fail to see that the former is merely a rejoinder which contains no refutation. In the first place, he wishes to know the meaning of two “phrases” which occur in my letter. The first he quotes runs thus: “Permit me to say that there is not one single alternative accidental*—natural, sharp, or flat,—to be found from the beginning of the tune to the end.”

In regard to this I have but to say that though, as a sentence, it is undoubtedly open to improvement in point of composition, yet I question if one reader in a hundred has failed to understand it as meaning that that part of your reviewer’s statement is false which says, “After which, we have a number of alternative naturals.” As to the other, its meaning will not be obscure to any who will bear in mind that the multitude who dabble in music are not all “musicians.”

Before pointing out the inexcusable mis-statement which appears in your reviewer’s “Appendix,” I wish—of course “parenthetically”—to offer a few observations upon some other matters referred to therein. I do so, less for the purpose of calling attention to the lamentable want of comprehension which your reviewer betrays, and happily, in one instance pleads guilty to, than in some measure to lay the dust he raises; and to make straight that which his unskilful manipulation has turned askew.

1stly. As to superfluous accidentals,† *i. e.* those not required “by law.” My experience in regard to such accidentals has taught me that whilst of some use to the less advanced musician, they prove vexatious to the good sight-reader, by raising doubts as to whether the original key has not been changed; doubts which can only be resolved by referring to the signature, a process not always convenient: hence, when, in deference to popular custom, I deem it expedient to insert them at all, I do so between brackets; that whilst the tyro may be guided the expert may not be misled‡.

2ndly. The terms “DECANT” and “CANTORIS,” are well understood to refer to two Choirs, ranged on opposite sides; each Choir containing a full complement, both of men and boys, or women, as the case may be. “FULL,” means all voices on both sides; “VERSE” signifies *Soli*, *i. e.* one voice to a part; and each of these marks is understood to hold good till contradicted.

Now as to the marking of verse 1, to which your reviewer takes exception. I require the Hymn to be led

off by all available voices capable of singing in the tenor-range, and by no others: hence I have the option of marking thus, viz., “FULL, without trebles and female Altos,” or else “DECANI and CANTORIS,” “men only (*in unison*), and I adopt the latter, as being couched in terms not contradictory.

Your reviewer omits to notice that verses 3 and 4 (in the first of which occur some “*small notes ad lib.*”) are plainly marked “VERSE DEC.” Then, as verse 5 is to be sung by the entire Cantoris Choir, some intimation is at least desirable to shew that it is *not* to be rendered as “VERSE,” like the two verses immediately preceding. Under these circumstances can your reviewer suggest any “intimation” more explicit and less “puzzling” than “CHORUS CAN?” Would he prefer “FULL CAN,” or “CAN FULL?”

3rdly. I append the figured bass of the original, and of the alternative accompaniments, to verses 10 and 11; that those who are qualified may judge as to the amount of truth contained in your reviewer’s statement, that the two are “nearly identical.”

The mis-statement of which I have already spoken as appearing in his “Appendix,” is the following, viz.—“Finally, the last two pages of this extraordinary tune are almost wholly taken up with an alternative ending which, in itself runs the composition out a whole page more than was needful.” The truth is that the last two pages contain, in all, four lines of score; and the alternative ending takes up just one line and a third of a line. Now, how $1\frac{1}{3}$ can be almost the whole of 4, is an arithmetical problem, the solution of which, by your “just” and “accurate” reviewer, will much oblige,

Your’s faithfully,

11, King Henry’s Road,
Regent’s Park, N.W.

JOHN C. WARD,
August 21, 1869.

P. S.—Upon re-consideration of the matter, I think it better not to trespass on your valuable space by sending for insertion more than one line of the figured bass spoken of above, since the other three are *en suite*.

Capitals stand for semibreves; small letters for minims.
Key, F \sharp minor.

Original	F	A	D—d	c	b	g	c	c	F
Accompt.	3	6	8	—	6	—	7	—	
		5	3	—	5	—	5	4	3
					3	—	—	—	
Alternative	F	A	B—B	B	B	B	B	F	
Accompt.	5	8	—	7	—	6	—	—	
	\sharp 5	—	—	\sharp 5	—	—	\sharp 4	5	\sharp
		3	—	—	—	—	—	—	

[Although against our usual custom, as Mr. Ward fancies that he has a grievance, we print his letter precisely as we received it; but have no intention of prolonging the controversy by replying to it. Those of our readers who feel any interest in the matter may arrive at the truth by turning to the previous letters and the original notice, and judging of the statements there advanced by reference to the tune itself. We beg distinctly to state that the correspondence on this subject must now be closed.—ED. *Musical Times*.]

* For the omission of this dash in my letter, your compositor appears to be responsible. Your reviewer, who quotes from the M.S., makes a hyphen of it.

† For examples your readers may be referred to the music in your number for last June.

‡ My Sanctus for Double Choir (favourably noticed in this journal after performance by Mr. Henry Leslie’s Choir) contains some “parenthetical accidentals.” Copies have been lying for months past on the desks at Novello and Co’s. Your reviewer appears not to have observed them.